



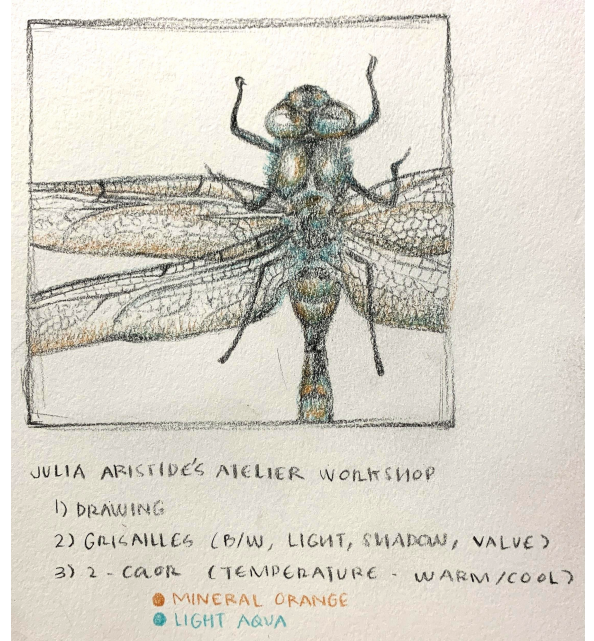
PAINTING WITH COMPLEMENTS

Sarah Castle
AOEU: Painting
Week 3 Assignment
Process Board

PROJECT PLAN + GOALS

After studying color theory with regards to painting, I thought about how to utilize this week's assignment to serve two functions: 1) to push my painting curriculum forward, and 2) to challenge myself artistically. I decided to create a tempera painting on canvas using two complementary colors and white. Intentions for the project are listed below.

- Continue to develop skills with **tempera** by attempting realism.
- As described in the article, "Mastering Classical Realism, One Skill at a Time," create a two-color painting emphasizing **color value and temperature**. (Williams, 2011).
- Utilize color mixing with a pair of **complementary colors** and white to create **visual harmony** in a painting.
- Create a painting that can serve as a **project example** for advanced students.



FIRST SKETCH: composition and color planning in colored pencil in sketchbook

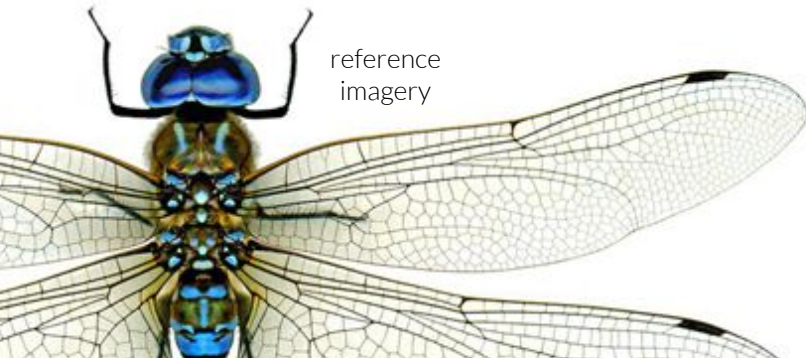
RESOURCE

Williams, A. R. (2011). Mastering Classical Realism, One Skill at a Time. *American Artist: Painting Workshop with the Masters*, 132-143.

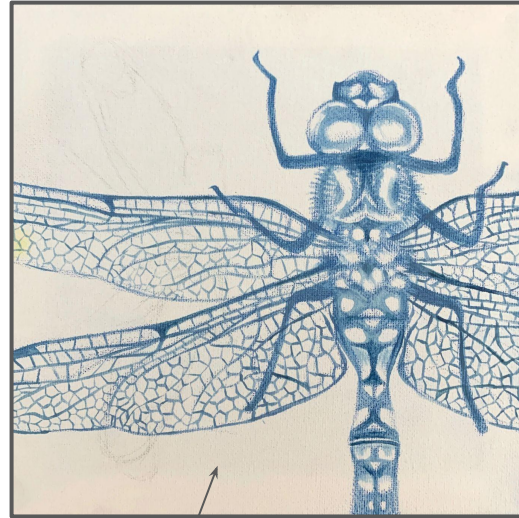
BEGINNING THE PAINTING

After having a positive experience with tempera on stretched canvas last week, I decided to continue with an 8" x 8" square. I created the base sketch with blue colored pencil in the case that it might show through the translucent tempera.

Next, I established foundational values on the dragonfly using blue and white tempera. When I facilitate this project with students, they will also have access to white (in addition to their chosen complementary colors) in order to create a more vibrant range of values.



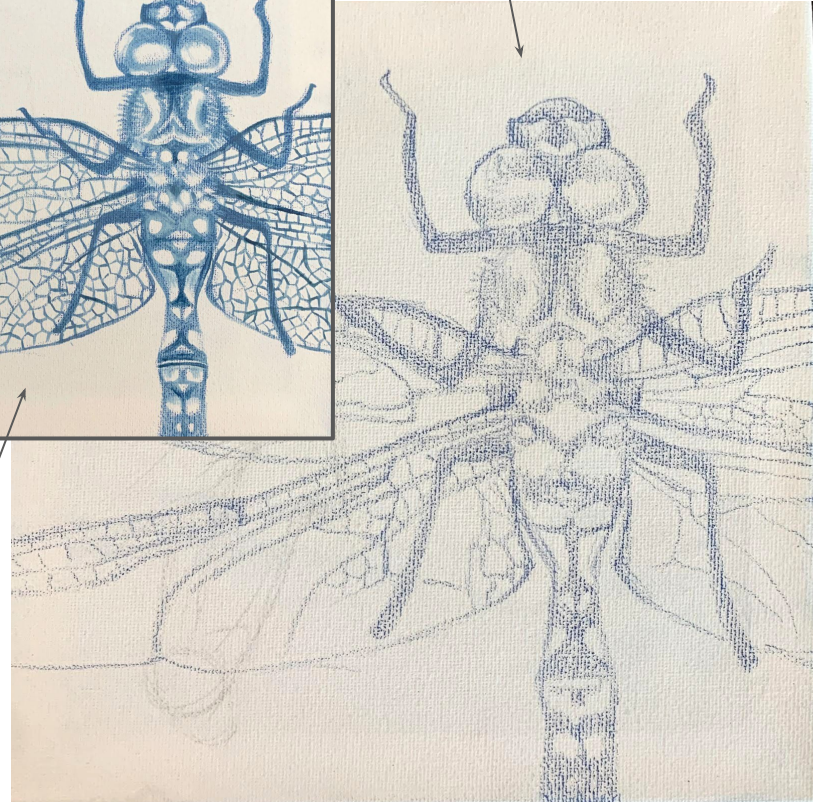
reference
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SECOND:

Begin
painting
first layer
of tempera
on
canvas

FIRST: Sketch on canvas
with colored pencil



HARMONIOUS COLOR



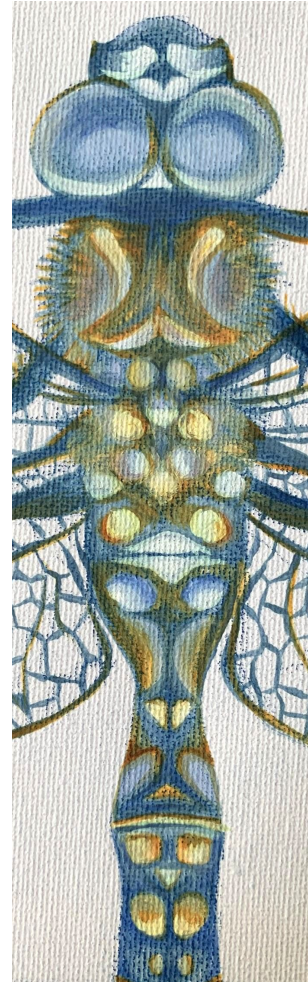
As I began to incorporate blue's complement, orange, I pulled inspiration from Mitchell Albala's article about the harmony of complements. In it, he describes the visual harmony that can be created by placing colors side by side:

radiant complements
and **neutral tones**.

Because all of these tints, shades, and tones are derived from mixing the same two complements, there is a sense of unity throughout the painting. (Albala, 2016).

RESOURCE

Albala, Mitchell. (2016). Landscape Color Strategies: Part 2 - The Harmony of Complements.
<https://mitchalbala.com/landscape-color-strategies-part-2-the-harmony-of-complements/>



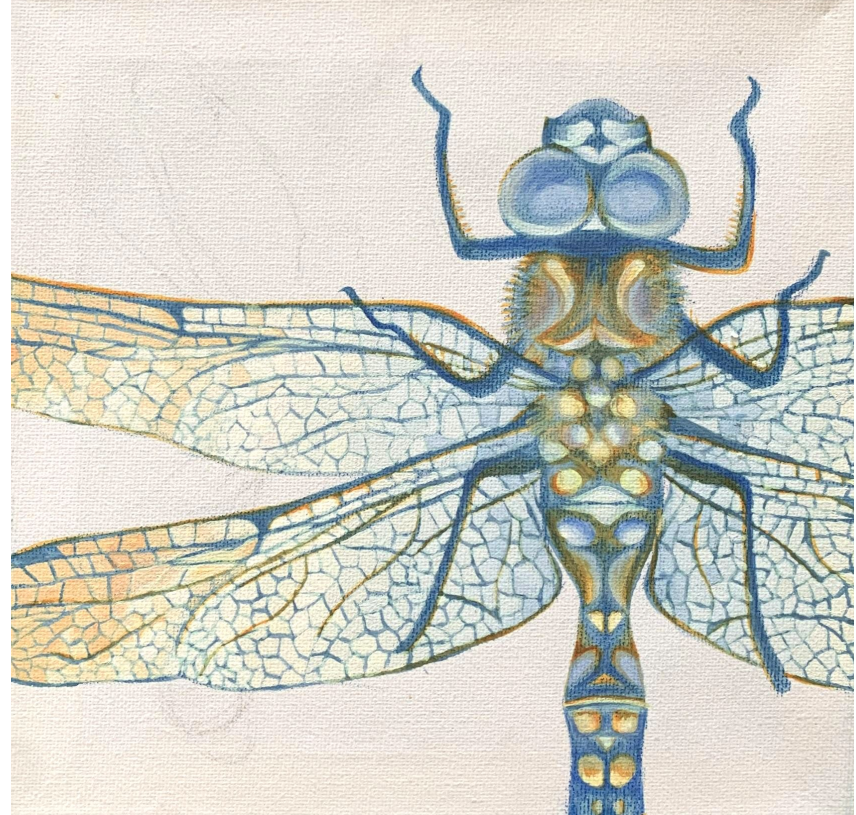
COLOR TEMPERATURE

With the body of the dragonfly painted, I moved on to what I anticipated to be the most challenging part: the wings. Inspired by the shine and iridescence of the dragonfly, I relied on white paint to amplify the luminosity of blue and orange. This allowed me to practice brush control and technique as I carefully filled each section of the wings.

Mixing and painting each color encouraged me to focus on color temperature. Though orange is understood to be warm, and blue cool, it is possible for an orange tone to appear cool and a blue tone to appear warm. Their temperatures exist in relationship to surrounding color. (Scott, 2018).

RESOURCE

Scott, D. (2018). Color and Light - What is Color Temperature. Draw Paint Academy.
<https://drawpaintacademy.com/what-is-color-temperature/>



FINISHING THE PAINTING

With the dragonfly's body and wings completed, I needed to address the background. I considered how it might interact with the foreground and decided to paint a bright white with hints of blue and orange. Initially, the texture in the background was a bit distracting, so I continued to add white layers to lighten and unify it. I was sure to wrap the design around the edges of the canvas. I am excited to hang this in my house!

REFLECTIONS

I enjoyed this painting experience and learned so much from its parameters! The dragonfly subject provided a worthwhile challenge in attempting realism and detail with tempera. I was able to build on my foundational skills with the medium, practicing careful brush technique and an awareness for the layering and drying properties unique to tempera. The limited color palette (complementary color pair + white) encouraged color mixing skills and the creation of color harmonies. The nuance of the neutral tints exercised my sensitivity to color temperature and value. I will refer to this experience as I develop a similar painting project for my advanced students.



“WARM REGARDS”

2021 - 8” X 8” - TEMPERA ON CANVAS

